



# esprit orchestra

alex pauk **music** director  
**and** conductor

**Big Bang!**

thursday march 26  
**Brand New  
and Pre-Loved**

ALEX PAUK conductor  
AIYUN HUANG percussion

Jane Mallett Theatre,  
St. Lawrence Centre for the Arts

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## friday may 1 **Demon**

ALEX PAUK conductor

RYAN SCOTT percussion

ERICA GOODMAN harp

THE NATHANIEL DETT CHORALE,

BRAINERD BLYDEN-TAYLOR conductor

Chris Paul Harman

*Concerto for Harp and Orchestra\*\**

Douglas Schmidt *Discouraged Passion\*\**

Maki Ishii *Sâidoki (Demon)*

Along with presenting two of Esprit's most outstanding players in soloists roles, Esprit highlights this concert with a welcome to the Nathaniel Dett Chorale for a fanciful Afro-Latin collaboration. The featuring of two World Premieres (Chris Paul Harman and Douglas Schmidt) makes this event a powerful gala finale to Esprit's season.

*\*World Premiere & Esprit commission*

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\* Offer valid only on March 26th

**esprit**orchestra

alex pauk music director and conductor





esprit orchestra

**Alex Pauk, Music Director & Conductor**

Thursday March 26th, 2009

Jane Mallett Theatre, St. Lawrence Centre for the Arts

**8:00 pm – CONCERT**

**GUEST ARTISTS**

Aiyun Huang, percussion

**PROGRAMME**

*Trope (2000)*

Omar Daniel

*Hommage à John Hawkins (2008)*

Bruce Mather

**INTERMISSION**

*La Belle Chocolatière (2003)*

Mayke Nas

*Big Bang! (2009)*

Andrew Staniland

For solo percussion and orchestra



Tonight's concert is being recorded for future broadcast on CBC Radio 2. Enjoy the concert again on The Signal, heard evenings from 10 pm – 1am, with hosts Laurie Brown & Pat Carrabré.

CBC Radio 2 is at 94.1 FM in Toronto. Visit CBC Radio's Concert on Demand web page where you can hear previously recorded Esprit concerts.

**ESPRIT ORCHESTRA – THURSDAY MARCH 26<sup>TH</sup>, 2009**

**Alex Pauk – Music Director & Conductor**

**Flute**

Douglas Stewart  
Christine Little

**Oboe**

Lesley Young  
Karen Rotenberg

**Clarinet**

Max Christie  
Richard Thomson

**Bassoon**

Gerald Robinson  
William Cannaway

**Horn**

Gary Pattison  
Vincent Barbee

**Trumpet**

Stuart Laughton  
Anita McAlister

**Trombone**

Robert Ferguson

**Piano**

Stephen Clarke

**Harp**

Erica Goodman

**Guitar**

Stuart Laughton

**Mandolin**

Sandra Baron

**Percussion**

Blair Mackay  
Trevor Tureski  
Mark Duggan

**Violin 1**

Fujiko Imajishi  
– Concertmaster  
Pamela Hinman  
Parmela Attariwala  
Sandra Baron  
Sonia Vizante-Bucsa  
Mia King

**Violin 2**

Bethany Bergman  
Floortje Gerritsen  
Renee London  
Nicole Zarry  
Alexa Wilks  
Jeewon Kim

**Viola**

Douglas Perry  
Rhyll Peel  
Katherine Rapoport  
Nicholaos Papadakis

**Cello**

Paul Widner  
Elaine Thompson  
Marianne Pack  
Olga Laktionova

**Bass**

Tom Hazlitt  
Peter Paul Pavlovsky



# SELECTED BIOGRAPHIES

## ALEX PAUK

### MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *Creative Sparks* mentoring and outreach project, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

Read more about our Music Director and Conductor at  
[www.espritorchestra.com](http://www.espritorchestra.com).

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1959  
2009

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## AIYUN HUANG PERCUSSION

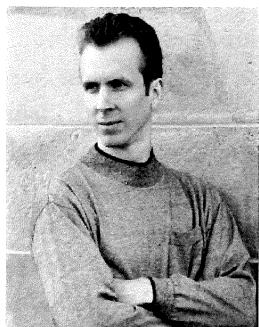


Aiyun Huang was winner of the First Prize as well as the Audience Award at the 2002 Geneva International Music Competition; the first prize in percussion has been awarded only three times in the competition's history. She has performed as a soloist with National Symphony Orchestra of Taiwan, La Jolla Symphony and Brott Academy Orchestra, and in both 2007 and 2008 she was a featured percussionist at the international Cool Drummings festival in Toronto. She is founding member of Canadian trio Toca Loca with pianists Gregory Oh and Simon Docking. She has commissioned and championed over 100 works in the last decade working with composers from the Americas, Europe and Asia. Besides working with composers and performing new music, she is a researcher at Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). Aiyun was born in Kaohsiung, a city in the southern part of Taiwan and holds a DMA degree from the University of California, San Diego. Currently, she is the Chair of the Percussion Area as well as director of the McGill Percussion Ensemble at the Schulich School of Music of McGill University in Montreal, Canada.

## CONCERTMASTER FUJIKO IMAJISHI

Japanese-born Fujiko Imajishi has made her home in Canada since 1968. Ms. Imajishi has won both the Montreal and Toronto Symphony Competitions. She has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and the Esprit Orchestra. She has enjoyed a long association with Toronto's New Music Concerts with whom she gave the Canadian premiere of Ligeti's *Violin Concerto* in 1999. Imajishi is a founding member and first violinist of the Accordes string quartet, whose recordings of music by Jean Papineau-Couture, Harry Somers and Alexina Louie have been released on the Canadian Music Centre's Centrediscs label. In November 2002 she performed *Anthèmes* for violin solo in the presence of composer Pierre Boulez on the occasion of the presentation of the International Glenn Gould Prize. In April 2003 she performed Ligeti's *Violin Concerto* with Esprit Orchestra. In 2004 she was featured in Arvo Pärt's *Tubula Rasa* with Esprit and performed Stravinsky's *Violin concerto* for the National Ballet.

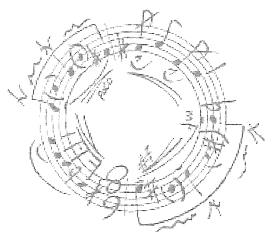
## OMAR DANIEL COMPOSER



Omar Daniel (b. 1960) has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Lèger Award for New Chamber Music.

Daniel's music is characterized by a strong sense of drama. His style is firmly rooted in the European concert-music tradition, and exhibits a broad palette of instrumental colour, intricate harmonic language, a strong rhythmic profile and rigorous architectural design. He has an ongoing desire to work with text, often collaborating with other artists, and commissioned lyrics from Canadian author Anne Michaels to create 'All Night I Travel You', which he conducted in 2000. Michaels and Daniel recently collaborated on a fifty-minute oratorio, 'The Passion of Lavinia Andronicus', written for the Hilliard Ensemble and the Tafelmusik Choir. In 2004 he collaborated with Booker prize-winning author Yann Martel to create a song cycle 'You Are Where You Are'. Building on his ongoing relationship with Tapestry New Opera, he is currently composing a full evening chamber opera 'The Shadow', which will be premiered in May 2009.

His research extends to electroacoustic music as well. His innovative work 'The Flaying of Marsyas' has been performed many times since its creation in 2001, and recently he composed 'Annunciation' for string quartet and live electronic processing. Written on commission from CBC Radio 2, the Penderecki String Quartet gave this work its première in the spring of 2005 in Canada and the U.S.A. Daniel has been Guest Composer at numerous festivals, including the Winnipeg Symphony du Maurier New Music Festival, the Canada Capital Sao Paulo Festival, and the Vancouver Chamber Music Festival. He holds the position of Associate Professor at the Department of Music Theory and Composition at the University of Western Ontario. As well, he is co-director of the Composition, Electroacoustic Research and Performance Facility at UWO.



## TROPE (2000)

The title of my work refers to a particular definition of a musical trope, specifically in the context of Medieval Chant: ‘the composition of a new melody [and text], which is then sung together with a traditional chant in various ways, e.g., before and/or after it, or by alternation of the phrases of the trope with those of the original chant. The term is further extended to include polyphonic elaboration [of liturgical chants]’ (Harvard Dictionary of Music)

The ‘traditional chant’ in Trope is borrowed music from earlier pieces of mine, and, in essence, is the preexisting material around which the piece proper is constructed. Two main motivic ideas fulfil this function. The first is the string layer presented at the beginning of the piece, which is borrowed from my *Concerto for Orchestra*. Second, the *Moderato Barbaro* immediately following the reflective Lento section uses material from my *Trio for Violin, Cello and Piano*. These motives are elaborated upon both linearly (by continuous melodic variation), and vertically (harmonic invention). Also, a simple melody, presented in fragments in the piccolo trumpet during the first 32 bars, forms a continuous thread throughout the piece upon which additional ‘troping’ can occur. As the piece progresses, the tune is expanded in different ways. Some examples of this expansion are the musical interpolation between two or more of the constituent notes of the melody, or the magnification of a single note from the tune embellished through the presentation of the overtone series in a linear fashion.

Trope was commissioned by the Esprit Orchestra in 2000, with the financial assistance of the Ontario Arts Council, and is dedicated to Alex Pauk and the musicians of the Esprit Orchestra.

OD

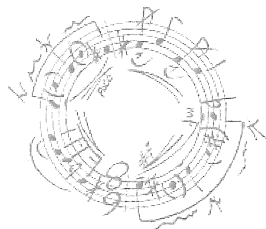
### **Trope**

*Presto Feroce*

*Lento*

*Moderato Barbaro*

*Presto Feroce*



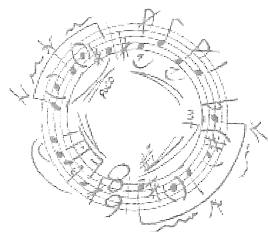


## BRUCE MATHER COMPOSER

Bruce Mather (b. 1939, Toronto) has made Montréal his home since 1966 and is considered one of Québec's most important composers. He studied piano and composition at the Royal Conservatory in Toronto and at the Faculty of Music at the University of Toronto, completing his Bachelor's degree in 1959. He has taught composition, analysis and harmony at McGill University since 1966 and has been the director of the Contemporary Music Ensemble there since 1981. As a pianist, Mather actively promotes contemporary music and has performed widely with his wife Pierrette LePage as the Mather/LePage piano duo.

Mather's music has been performed regularly throughout Canada and is frequently heard in the United States and Europe. Beginning with *Cycle Rilke* in 1960, written while Mather was studying in France, many of his works have been broadcast by French national radio. On three occasions his pieces have been presented by the CBC at the International Rostrum of Composers. Mather has been commissioned by many orchestras and contemporary music organizations at home and abroad, including the Montréal Symphony Orchestra, the National Arts Centre Orchestra, the CBC, Radio France, the Société de musique contemporaine du Québec, Toronto New Music Concerts, and the Esprit Orchestra. In 1979 he won the most prestigious composition prize in Canada, the Jules Léger Prize for new chamber music with *Musique pour Champigny*. In 1993, he won the Jules Léger Prize a second time with *Yquem for 4 pianos and 4 ondes Martenot*. Mather's first opera *La Princesse Blanche*, was premiered in Montréal in February 1994. In the year 2000 the Émile Nelligan Foundation awarded him its Serge Garant Prize for his work as a whole.

Canadian Music Centre



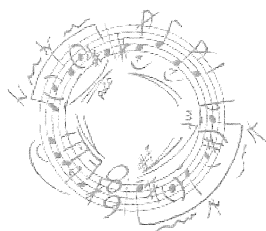
## ***HOMMAGE A JOHN HAWKINS (2008)***

In the 1970s the composer John Hawkins enjoyed considerable recognition, winning the Jules Leger Prize among other honours. His commissioned work for the Toronto Symphony, *Prelude and Prayer* (1980) remains one of the finest Canadian orchestral works ever written in my opinion. It is common that an artist enjoys success for a few years and then is forgotten. As painful as this is for the artists concerned, it is usually not a great loss for society as he is soon replaced by another artist of equal value. The case of John Hawkins is different, as he was uncommonly talented.

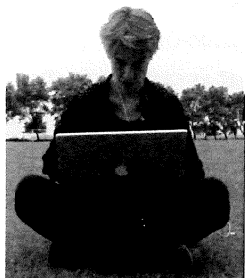
My tribute to John Hawkins is my first strictly orchestral work since my *Scherzo* (1987), commissioned by the Esprit Orchestra. It is cast in three contrasting movements, the first exploring melodic ideas, the second in a harmonic conception and the third using complex arpeggiated textures.

I wish to thank the Esprit Orchestra for accepting to give the first performance of this work.

BM



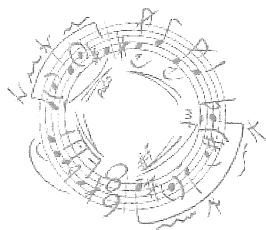
## MAYKE NAS COMPOSER



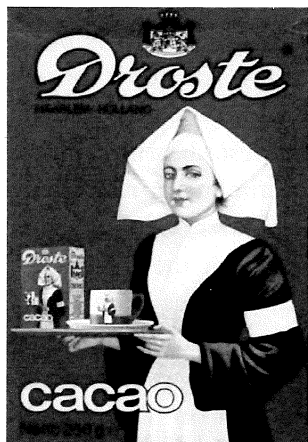
Mayke Nas (b. 1972, The Netherlands) studied piano and composition in Amsterdam, Tilburg, The Hague and Melbourne. She received commissions from amongst others Nieuw Ensemble, Schönberg Ensemble, Asko Ensemble, Ives Ensemble, Ensemble Aleph, Royal Concertgebouw Orchestra and Rotterdam Philharmonic Orchestra.

For her piece *(w)here*, written for the Asko Ensemble and co-commissioned by Festival November Music & Fonds voor de Schepende Toonkunst, she was awarded the Matthijs Vermeulen Price of Encouragement 2003. For *La Chocolatière* - written for the Nieuw Ensemble - she received the Anjer Muziekprijs 2005.

Theatre, video, text and choreography are often an integrated part of her compositions. In 2005 she adapted *I Delayed People's Flights By Walking Slowly In Narrow Hallways* for four players, four chairs and four amplified chalkboards with live-electronics from Peter Handke's play 'Self-Accusation' for Percussion Group The Hague. In 2006, she revived the concept of audience-participation in the fluxus-inspired performance-piece *Anyone can do it* for six completely unprepared players, not necessarily gifted with any musical talent.



## LA BELLE CHOCOLATIÈRE (2003)



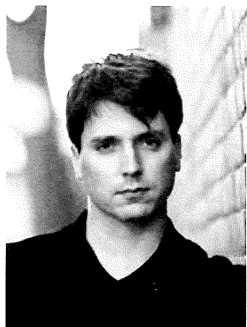
*La Belle Chocolatière* is named after the famous Droste-cacao-tin from 1900 with the image of a handsome nurse on it that holds a tin of cacao in her hand, with the image of the same nurse that holds the exact same tin of cacao, with the image of the same nurse that... etc. The piece is an attempt to see a piano-piece of Debussy from that time (*Mouvement from Images I* - 1903) through a Droste-microscope. An attempt which is bound to fail of course, but there is always a good reason for chocolate and systems are meant not to fit.

MN



## ANDREW STANILAND

### COMPOSER



Andrew Staniland (b.1977, Red Deer, AB) is a composer and new media performer whose music is performed and broadcast internationally. Andrew's music has been described as "beautiful and terrifying" (New Yorker Magazine) and he has been described as a composer who "will emerge as one of the most individual voices in this country" (National Arts Centre). He holds a doctorate in composition from the University of Toronto, and has received numerous accolades, including top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. His music has represented Canada at both the UNESCO International Rostrum of Composers and the ISCM World Music Days. He is rapidly becoming one of Canada's most in demand composers. Staniland is currently Affiliate Composer with the Toronto Symphony Orchestra.

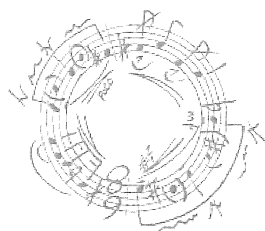




## ***BIG BANG ! (2009)***

I have been interested in writing a percussion concerto for some time. Internationally renowned percussionist Aiyun Huang is the perfect soloist for this piece – a piece that will explore ideas of diversity, convergence, virtuosity and musical drama. The themes and ideas behind the Big Bang!, which has grown from a derisive term to a widely accepted theory of the first moments of our universe, will inspire the musical elements of the piece. Moments of incredible density and heat, exponential expanding, red shift and blue shift all lend themselves immediately to the creative musical imagination. I find this view of cosmological history a fascinating parallel to human history, which, in many ways, is moving the opposite direction: from a loosely spread human population of extraordinary diversity to the time we find ourselves in today – a dense multi-cultural melting pot. All of these ideas will be creative guides in the composition of the work. The soloist will perform on a multi-instrument setup including marimba, drums, congas, and other percussion instruments.

AS



## ACKNOWLEDGEMENTS

**Esprit gratefully acknowledges the following for their generous support of our 2008/09 Season:**

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## PLEASE CONSIDER MAKING A DONATION

In the fall, we began our 2008-09 fundraising campaign with a letter explaining our fundraising goals for the year. We are mindful of the current economic climate and want to connect with our most important stakeholders in a thoughtful and efficient manner. To reduce costs, we are now including our fundraising requests in our regular communications, through e-mail and newsletters. Many of you responded generously to our November letter request for support and e-mails throughout the season. If you have not been able to give yet this season, please consider doing so now.

As a non-profit organization, Esprit relies greatly on individuals who share a love of art and who appreciate the achievements of Canada's only full-sized orchestra devoted exclusively to performing, promoting and commissioning contemporary music. **Your financial support is ever more important and valued during the times of economic downfall. It will have a double impact on the financial health of this organization ensuring that Esprit achieves its annual fundraising goals and receives a working capital grant next year.** Your contribution will provide essential revenue for the organization and warrant that Esprit Orchestra remains at the forefront of contemporary orchestral music.

## SUPPORTING ESPRIT ORCHESTRA

To make a donation to Esprit Orchestra or for more information:

- Visit our website at [www.espritorchestra.com](http://www.espritorchestra.com)
- Donate online through fast, safe and secure **CanadaHelps** website
- Call 416-815-7887 or e-mail us at [info@espritorchestra.com](mailto:info@espritorchestra.com)
- Mail your donation by cheque to  
Esprit Orchestra  
174 Spadina Avenue, Suite 511  
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Esprit is a registered charitable organization  
(Charitable Registration Number: 12258 4782 RR0001)

## **COME VOLUNTEER WITH ESPRIT!**

Esprit Orchestra is Canada's only full-sized orchestra devoted solely to performing, promoting and commissioning contemporary classical music. With innovative programming, Esprit aims to stimulate, enlighten and engage music lovers of all ages with a rare opportunity to explore the best contemporary orchestral music and the newest Canadian talent.

### **WHY VOLUNTEER WITH ESPRIT ORCHESTRA?**

- A chance to hear the best in contemporary orchestral music
- Receive ticket vouchers to use for any concert in the current season
- Learn about operating an orchestra, producing performances, being a musician or a composer
- Make contribution to the world of contemporary music and the community
- Credit toward volunteer hours and letters of reference
- Be valued and recognized
- Have fun!

### **Volunteer Opportunities Presently Available:**

#### **Administrative Crew**

A variety of office duties available one day a week (Mon-Fri only, choose your hours). Being an administrative crew member gives a chance to socialize with administrative work. Learn more about marketing, communications, outreach and education programming, fundraising, databases, day-to-day management and much more.

#### **Concert Nights**

Volunteer on concert nights (7-10 pm) – set up customer service table, process ticket and CD purchases, and help with other tasks as required. We have one concert remaining (May 1) this season.

### **HOW TO BECOME A VOLUNTEER?**

Contact Elena Koneva at 416.815.7887 or e-mail at [info@espritorchestra.com](mailto:info@espritorchestra.com)

## UPCOMING EVENTS

**Friday, May 1, 2009**

### ***Demon***

8 pm concert; 7:15 pre-concert talk

Jane Mallett Theatre

**CHRIS PAUL HARMAN**, *Concerto for Harp and Orchestra*\*\*

**DOUGLAS SCHMIDT**, *Discouraged Passion* \*\*

for chorale and orchestra

**MAKI ISHII**, *Saidôki (Demon)*

Alex Pauk – conductor; Ryan Scott – percussion; Erica Goodman – harp; the Nathaniel Dett Chorale, Brainerd Blyden-Taylor – conductor

\* World Premiere

\*\*World Premiere and Esprit Commission

## SAVE THE DATE!

**Esprit Orchestra is having its Annual Fundraiser on**

**Wednesday, May 13, 2009**

**6 pm @ Reservoir Lounge, 52 Wellington Street East**

Swing Music, Mini-Silent Auction, Appetizers, Cash Bar

**Tickets: regular - \$75, patron -\$125**

A tax receipt for the maximum allowable amount will be issued.

Proceeds from the evening will benefit Esprit Orchestra.

**CALL 416-815-7887 TO RESERVE YOUR TICKETS**

Stay tuned. Visit our website at [www.espritorchestra.com](http://www.espritorchestra.com).

Join esprit on Facebook for updates and discussions.

## CREATIVE UPDATE

The final concert of Esprit's 2008-2009 season, entitled ***Demon***, is happening on ***Friday May 1st, 2009***. Maki Ishii's composition for percussion and orchestra, ***Saidôki*** (or *Demon* in English) is the concert's titular piece. The late Japanese composer's works are known internationally for their integration of 20th century Western compositional methods with elements of Japanese traditional music. Esprit member Ryan Scott will be featured as a soloist in this piece. Last year he performed Ishii's South-Fire-Summer Concerto with Esprit, and his interpretations of Ishii's work have been highly praised by the composer's family - "We are very impressed by the interpretational depth and instrumental skills he shows in playing Maki Ishii's work. It is through musicians like him that Ishii's work will live on, for which we are grateful."

In Chris Paul Harman's ***Concerto for Harp and Orchestra***, another member of the orchestra will appear as a soloist, Juno award-winning harpist Erica Goodman. The piece was commissioned by the Esprit orchestra and will be premiered at our May 1st concert. Harman's works have been performed by many ensembles around the world, including the Asko Ensemble, the New Music Concerts Ensemble, the Tokyo Symphony, and the Toronto Symphony Orchestra, and have garnered many awards, including the Jules Leger Prize in 2007. Erica Goodman is an active recording artist and soloist. She has performed at The Tanglewood Music Festival, Wigmore Hall, The Royal Palace in Stockholm, and The Yatsugatake Music Festival in Japan.

Canadian composer and accordionist Douglas Schmidt has been commissioned by CBC radio, Queen of Puddings Music Theatre, Shauna Rolston, and most recently by the Esprit Orchestra. His resulting ***Discouraged Passion*** for chorale and orchestra is the second world première on the program. For this piece the orchestra will be joined by the outstanding Nathaniel Dett Chorale, Canada's first professional choir dedicated to performing Afrocentric music. Established in 1998, they have performed extensively throughout Ontario and the United States, and in January they were invited to perform as part of the Inauguration Day festivities at the Canadian embassy in Washington D.C.

The concert is sure to be an exciting end to our 2008-2009 season.

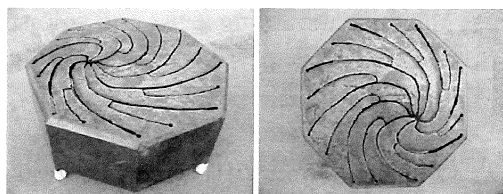
## WHAT IS A CIDELO?

- distant relative of armadillo
- Cuban cigar
- a special percussion instrument imported from Japan for Ryan Scott to play

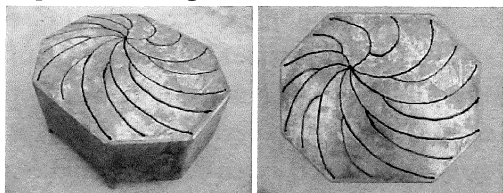
The cidelo is a rare and unusual instrument featured in Maki Ishii's percussion concerto *Saidôki* (Demon). In fact our outstanding soloist Ryan Scott will play a set of them - one of only two sets available in the world – in a highly improvisational manner as specified in the score.

The cidelos, created by Ishii's friend, Japanese metal sculptor Kazuo Harada (now retired), are essentially octagonal or rectangular metal boxes with ornate artistic cuts made into their top surfaces (see photos below). These cuts result in metal sections that, when struck, create vivid sonic colours and a rich array of pitches.

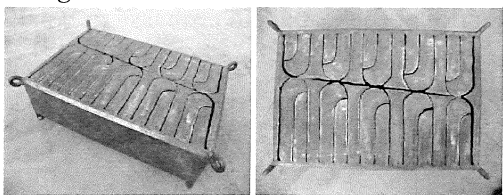
These instruments were originally created specially for use in Ishii's *Saidôki* and its sister piece *Fû Shi*, given its North American premiere several years ago by Esprit in combination with members of the TSO. Esprit will be giving *Saidôki* its North American premiere as well.



Equilateral octagonal - satellit



Octagonal - ihos



Rectangular - contra



## ***DISCOURAGED PASSION***

Those who have experienced Douglas Schmidt's music in Esprit performances know that he has a highly idiosyncratic style, amply laced with humorous delights. His work *Discouraged Passion*, commissioned by Esprit for performance with the Nathaniel Dett Chorale, maintains these characteristics.

When Doug asked what kind of piece might be interesting for our concert, Brainerd Blyden-Taylor suggested that something with a Latin feel might be great - possibly Brazilian. Doug's search for a suitable text led him to some maxixe Portuguese lyrics from around 1900 which he translates as depicting the following situation:

"The song is basically about a guy who is dumping his girlfriend. He doesn't really want to but is getting a lot of grief from her parents. The chorus describes how her father makes him tremble and suffer. He can't go into her house and feels like running away. Verse 2 describes how he will probably get beaten up by a street gang, Verse 3 describes her mother as not a woman but as a fierce, cruel viper from hell who only brings bad luck. The final verse points out that with such parents, the girl will die without children. The boyfriend is so frustrated that he wants to tear his shirt off."

## **THE NATHANIEL DETT CHORALE**

The Nathaniel Dett Chorale is Canada's first professional choral group dedicated to Afrocentric music of all styles, including classical, spiritual, gospel, jazz, folk and blues. These 21 classically trained, outstanding vocalists have shared the stage with internationally recognized artists such as Juno Award-winning jazz pianist Joe Sealy; opera star Kathleen Battle and the Toronto Symphony Orchestra and many others. The Chorale has also performed at events honouring world leaders Nelson Mandela and Archbishop Desmond Tutu, and personalities Muhammad Ali and Oscar Peterson. They were the only Canadian music group to take part in the Barack Obama inauguration events in January 2009. These multi-faceted vocalists, whose talent stretches beyond the traditional expectations of a classical chamber choir, seek to broaden their vision to include all styles and genres of music, from classical to jazz, folk, blues and popular music, as appropriate to the traditions of the African Diaspora.

Founder Brainerd Blyden-Taylor named The Chorale after internationally-renowned African-Canadian composer R. Nathaniel Dett (1882-1943). Dett was dedicated to the cause of Black music. Since its inception in 1998, The Nathaniel Dett Chorale has honoured the memory of its namesake, performing a jubilant and uplifting repertoire extensively throughout Ontario and The United States, and delighting national audiences in critically-acclaimed extended tours to the Maritimes (2000 & 2004), Quebec (2002), Northern Ontario & Manitoba (2003), and Western Canada (2001, 2004, 2005). The Chorale has also garnered international attention, accepting invitations to perform at Polyfolia 2004 in France and the 7th World Symposium on Choral Music in Japan, 2005.

## ***CONCERTO FOR HARP AND ORCHESTRA***

Chris Harman has just finished the Concerto for Harp and Orchestra that we've commissioned for Erica Goodman to perform with us. When asked to provide a thumbnail sketch about it he wrote: "The work is based on Bach's chorale Gott Lebet Noch, and may end up taking that title, but I still can't confirm this. The ensemble is not huge, but the instrumental timbres are subtly contrasted, and rarified, often expanding or contrasting with the harp's natural sonority. The middle section of the work features polyrhythmic writing of a type that has been rare in my music to date."

Esprit has been playing Chris' music since he was a very young man. We're very excited about continuing our support of this highly talented artist through this world premiere.





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ESPRIT ORCHESTRA GRATEFULLY ACKNOWLEDGES THE FOLLOWING FOR THEIR SUPPORT OF THE 2008-2009 SEASON



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